

RSCDS WELLINGTON REGION NEWSLETTER



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December 2020



President's Column

From Ann Oliver, President

The end of the year is approaching rapidly and although it is December, we still have clubs dancing enthusiastically to make up for lost time due to the Covid Lockdown. It has been great to see that despite the setbacks in

the early part of the year, dancing has sprung up vibrantly in the second half.

Of particular note, it was fantastic that Waikanae Club took a leap of faith and ran the New Dancers' Celebration. Not only did they have to negotiate the uncertainty of Covid levels, but also a last-minute venue change because of plumbing issues. Although there was some concern about numbers of new dancers and their preparedness, the event was very successful, the hall was full, the music lively, instructions clear and the emerging butterflies had a ball. Thank you very much to all those at Waikanae Club who were involved in making this event such a success.

One of the factors that really make our community buzz is the music, and I would like to note the passing of Peter Elmes who, with his five-row button accordion, gave us all many enjoyable evenings with his great selection of tunes and their lively rendition. I personally appreciated his quiet encouragement when I was stumbling my way through "ready ands" as a training teacher and his ongoing support to the

Linden Club. As evidenced by the number of dancers who attended his funeral, and the other articles in this newsletter, it is clear that he will be greatly missed.

As reported in my September column, the committee undertook a strategic review in October and before this, we conducted a survey to find out what you, the dancers in the Region, felt the committee should be doing.

The results from the survey are published on the website at [Survey Results and Strategic Review Output](#). From this, we have developed a Mission Statement for the committee: *"To promote and facilitate a vibrant and sustainable Scottish country dancing community in the Wellington Region"*. In line with this, the key activities we are looking to progress in the coming year are:

- improving communication with dancers
- organising a 60th anniversary ball or high tea and dance
- developing a display of region archival material
- introducing an annual promotion for dancing in the region
- considering the format/venue of the region classes offered.

At the Region AGM in November, we had a few changes in the Committee. The Treasurer role passed from Jeanette Watson to Margaret Cantwell, James Scott stood down from the committee and Damon Collin and Elaine Laidlaw joined. The names of all committee members are given on the [Contact us](#)

page of the website. Thank you to all the committee members who have given their time to supporting the Region.

To finish off the year we will be having Hogmanay at Knox Church Hall. Andrew and I put our hands up to run this event this year but we are very grateful to the rest of the committee, in particular Duncan McDonald, for their support and time to organise this. We are anticipating a fantastic night. Please do [sign up](#) and come along.

Finally a note for the New Year – Summer Dancing will again be held at the Old Government Buildings on the last two Tuesdays of January and the first two Tuesdays of February. Do come along and join us. The details can be found on the [Socials & Events](#) page of the website.

I hope that despite border controls, you are all able to enjoy the festive season with friends and family, and that we will see you all again on the dance floor, reinvigorated for another year of fun.

Sweet sustenance and stamina

From the Spurtle-wielder

Many countries have what is often called ‘a signature dish’. A common suggestion for Scotland would probably be haggis, but very likely it was not indigenous, though very appropriate in view of Scots being very thrifty, and it certainly makes use of all the ‘bits and pieces’, many being the most nutritious parts of the animal, plus it includes oats.

Robert Burns and Robert Fergusson both refer to Scotland as *The Land O’Cakes*, possibly prompted by the 14th century historian (from the Low Countries, who travelled widely) Jean Froissart’s *Chronicle*. On a visit to Scotland he observed the staple diet of the Scots soldier: ‘Under the flap of his saddle, each man carries a broad plate of metal; behind the saddle, a little bag of oatmeal. When they have eaten too much of the sodden flesh, and their stomach appears weak and empty, they place their plate over the fire, mix with water their oatmeal, and when the plate is heated they put a little of the paste upon it, and make a thin cake, like a biscuit, which they eat to warm their stomachs; it is therefore no wonder that they perform a longer day’s march than other soldiers.’

The diet continued to make use of the sturdy oats, but other grains were introduced. The frequently travelling Scots brought home savoury and sweet recipes, and the strong links with France may well have influenced the development of an amazing

array of cakes and tea breads giving a different slant to the title *the Land O’Cakes* (these bakery styles were introduced to France by Henry II’s Italian Queen Catherine de Medici; and the Dauphin – their son – married Mary Queen of Scots). One I recall was a small sponge, shaped like an upside-down flower pot covered in red jam, rolled in coconut with a dollop of cream on top and finally crowned with a glacé cherry – a madeleine? Seems familiar? It is said the popular lamingtons were created by the French chef of a Queensland Governor, the Scottish Lord Lamington (a small Border village near Lanark) – maybe some Scottish people were also on the staff? Sadly, today’s takeover by big bakery companies has meant many of these favourite delights disappeared.

Scots are reported as having a ‘sweet tooth’. Possibly this came about as much of the raw sugar cane imported from the Caribbean arrived in western ports and was processed in Scottish refineries, so it was accessible and relatively cheap. The ‘Sweetie wives’ bought in bulk and boiled it up to make ‘sweeties’ to sell at markets, although many confectionery shops appeared too. Calculations say two out of every five Scots eat sweeties every day (200 chocolate bars per annum) compared to 30% in England and Wales. Got to do a lot of dancing to control the weight! It is suggested that in colder climates the human body craves sugary foods, plus it is easier to boil sugar and temper chocolate in colder environments.

One of our dances – *Mary Erskine* – was devised by Roy Goldring to celebrate the tercentenary of the founding in Edinburgh of what is said to be one of the earliest girls’ schools in the world (1694). She was a very astute business woman who took over her two late husbands’ businesses and may have become the richest woman in Scotland. If you watched the BBC programme *Extreme Cake Makers* a few weeks ago you would have seen Christine Jensen (Peckham) and husband Phil (who live in Cornwall) constructing an excellent replica of Edinburgh Castle in Tattoo mode; Christine (born in South Africa) learned her baking as a Mary Erskine pupil. Some girls from The Edinburgh Girls’ High School in Malawi were to join up with a group of Mary Erskine singers to perform at the Tattoo (its choir for several years). As the performers left the Esplanade, you could spot their red Erskine tartan uniform. What excitement – enhanced by the arrival of the cake. Moderation can be hard!

We all recognise the many keep-fit benefits of our dancing. Together with their healthy oatmeal, those early men built up their strength, stamina and

agility by dancing – regular training for the Scottish military. Displays are recorded in 1285 and it is said their dance skills influenced chiefs' choices of men. So rather than succumbing to a sweet tooth, let's focus on twinkling toes, helpful graceful hands, sparkling eyes. Maybe your 'greetin' will not get you another [bawbee to buy more Coulter's Candy](#), but the song's tune is great for 'dancin'! And it's shortbread and black bun for Hogmanay!

Peter Elmes

As most of you will know, Peter Elmes, the doyen of New Zealand's SCD musicians, passed away peacefully on 19 November. He is mourned by the SCD community, both here and overseas. Fellow musician Aileen Logie and longtime teacher Maureen Robson knew Peter well, and they pay tribute to him here.



Peter on his 80th birthday (photo: Loralee Hyde)

Peter, the man, the musician, his legacy

From Aileen Logie

Peter was the first person to contact me in New Zealand. Imagine my surprise when, a day after arriving in Wellington in early 2009, I got an email from an unknown Kiwi called Peter Elmes – and he wanted us to have a tune together! The music jungle drums had sounded all the way from Scotland to New Zealand.

The next day he appeared at our rental house in Days Bay – we had no furniture other than two old garden chairs found round the back. He came armed with

two accordions and some music – and wasn't deterred at all by the fact my accordion and furniture were all at sea for three months on a container ship. Neither was he fazed by being given weird things called bannocks (Scottish oatcakes) for lunch. We sat down and then – 'could I play this, had I heard of that, did I know so-and-so?' For hours, we discovered our worlds were overlapping to an amazing degree – and I had my first NZ friend.

I couldn't believe there were all these SCD clubs in and around Wellington – and the list of gigs he left me 'to think about' was very long ...

Over the next months, well years, I learned many things about and from Peter. He had a really deep knowledge of tunes and was impressive in emulating the Scottish sound. I learned how much he had shaped the live music scene for SCD clubs in New Zealand. He generated enormous respect by all who played with him – and he was very generous in his support. Wellington now has many more SCD musicians than any other area in NZ – and this is all due to Peter's influence and encouragement over the years.

As a mentor and band-leader, he was very steady and secure. Just about nothing would force a deviation or distraction from the tune in hand ... even when, one memorable evening, the sound system was not behaving. I very rarely saw him rattled. Playing with Peter was a real treat – sometimes challenging, always good, lots of new people, halls, dances and music. I learned the favourite dances here were different (dolphin reels??) – and so was the tempo. Here strathspeys went faster, but jigs and reels a bit slower. The tune repertoire was quite traditional and the NZ SCD ambience is pleasantly more relaxed.

Peter's musical output over the decades was quite prodigious. He took great care in matching tunes to dance movements and has left hundreds of superbly crafted dance music sets as his legacy. These are well known and well loved by us all – I'm frequently asked for particular Peter sets when compiling the music for a dance programme. He also wrote many original tunes – original in all senses of the word – Peter's tunes often have a quirky twist in them! There are two books of his compositions.

Peter lived for music, and we worried when he became unwell and was unable to play as he had before. Peter's strength of character – his calm acceptance, his steadiness in the face of such adversity was humbling, as his physical strength gradually ebbed. With Kath and his family by his side, his reserves ran out on Wednesday 18 November – their wedding anniversary.

Thank you, Peter, for all you achieved, the music, the inspiration, the care. It was a real honour to play with and learn from you – and I will keep your great music alive.

Aileen Logie 20.11.20

Memories of Peter Elmes

From Maureen Robson

My first memory of Peter was at a practice for a demonstration for the Region. Peter had endless patience as we went through the dances bit by bit. I believe that was the year the NZ hockey team was playing in the final at the Olympics and we stopped the practice to watch the game. At the time, he had just formed an SCD Band called “The Scotsmen”. Peter himself played for many of the demonstrations at the annual Scots Ball and the Wellington Region Ball, which invariably came on to the floor to the music of *The Hamilton Rant*.

I later found out Peter was a self-taught button accordion player who was born in Te Kuiti, and his earlier life was written about and published in the *Box and Fiddle* magazine in March 2007.

Peter was always generous with his time and any request to play anywhere was usually accepted. He played at many annual dances, region events, day, weekend, Summer and Australian Winter schools. He also played at Government House twice: for Lady Beattie’s birthday in 1984 and for the Wellington Region Diamond Jubilee Ball in 2012.

He was invaluable when I asked him to play for a “Reels” class. Because he was so experienced, he played for the reels in jig time, then reel time and finally strathspey, even playing two bars, four bars and six bars, to enable dancers to master reels of three and four. This was always done without written music; it just came from his incredible memory. We did this class together on several occasions.

The members of the band changed over the years, but Peter was a constant. He was always on time, well prepared and ready to play when the MC indicated. New dances come out all the time, and Peter was able to put together suitable brackets of tunes to fit the dances. His brackets of tunes have been admired by many musicians here and overseas.

Several of the devisers of dances asked him to compose music for their “new” dance. Given a copy of the dance, he was able to fit the music to the dance formations, and in the case of square set dances, changes of music at suitable times. Many of these have been published

by the RSCDS, NZ Branch, Wellington Region and Lower Hutt Club.

To my knowledge he recorded four LP records and a CD, “*Thistle Hall*”, which have been used extensively throughout the world.

Peter played for the Linden Club for 39 years, quite a record. He initially asked Ian Simmonds, the teacher at the time, whether he would like live music for the club. Ian gratefully accepted the offer and a great partnership ensued.

Ian trained a set of dancers from the Wellington Region to dance regularly at retirement villages and care homes, and Peter came along to play for the dancing. This went on for many years. I also know that Peter still went along to some of the care homes and retirement villages to play music for the members of the villages and homes to enjoy until he could no longer lift his accordion.

There will be a big hole in the music scene following Peter’s demise. However, he always encouraged musicians to play, and I think that the Wellington Region, which has benefitted most from his talent, will continue to encourage those musicians well into the future.

Eighteen months ago, I asked if he could compose some music for one or two of my dances in my book “*North to South*”. Before I knew it, he had composed eight tunes – an amazing feat in just two weeks. He went on to sort out brackets of tunes for Aileen Logie and Hilary Ferral to play for the dances at the evening I held to launch the book.



Aileen talks to Peter and Kath at the launch of “*North to South*” (photo: John Patterson)

Peter took the news of his illness calmly, accepting that his time was limited. Peter has always been an avid reader and read at every opportunity. However his main interests were sport and music. There will

never be another musician like Peter, whose easy-going nature meant he was happy to accommodate the needs and wants of many teachers. He will be missed by many, teachers and dancers alike.

Musicians' Tea Dance: Fun to a variety of music!

From Lorelee Hyde

During Labour Weekend, a group of New Zealand Scottish Country Dance musicians gathered in Lower Hutt to share ideas and make music together. They invited us to come and dance to them at an informal Tea Dance on Sunday 25 October.

Dancing to musicians and bands from Auckland, Hamilton, Palmerston North, Wellington and Christchurch, the afternoon was a great opportunity for dancers to enjoy a variety of music played on a range of instruments.



A great afternoon's dancing (photo: Lorelee Hyde)

The five bands were:

Bourach Mor from Hamilton, but with enough ring-ins they preferred to call themselves *Borrowed Mor*! On stage were Lynne Hudson (accordion), Ruth Budden, Wayne McConnel, Glenice Saunders and Trish Henley on fiddles and Shelley McConnel on recorder.

Strings Attached: Lynne Scott on the fiddle and Sharlene Penman on piano, with technical wizardry from James Scott providing the double bass that usually accompanies this band.

Wild Heather: Sharlene Penman on piano, Lynne Scott on octave fiddle with Mary McDonald and Ann Goodbehere on fiddles.

Airs and Graces: Lynne Scott on piano with Mary McDonald and Glenice Saunders on fiddles.

Kiwi Kilties: Sharlene, Mary, and Duncan on drums.

All the musicians combined in one massed band to play for the five dances in the second half.

Organiser Lynne Scott, Convenor of the annual Scottish Country Dance Musicians' Convention, says it was great fun and they really had a ball.

As did we!



The massed band (photo: Lorelee Hyde)

Thank you to Lynne and the musicians for all of their hard work over the weekend.

See more of Lorelee's photos at <https://flic.kr/s/aHsmRMnspA>

Tuesday afternoon dancing in 2020

From Pat Reesby

It's been a good year for Tuesday afternoon dancing ... even despite Covid-19.

We've been dancing on Tuesday afternoons in St John's Church hall in Johnsonville since October 2018. Gaylia Powell recognised that some people were keen to learn more challenging dances and formations not always available on club nights. A daytime dancing group would be a chance to dance with people from other clubs and with similar ability and experience.

Catherine McCutcheon was the group's first tutor, and in 2019 she, Maureen Robson and Melva Waite took several sessions each, along with Rod Downey for one session. The group met twice monthly, on the second and fourth Tuesdays.

In the meantime, a demand became apparent for a more 'general' group, to cater for 'independent' dancers keen to learn interesting dances, including those coming up on clubs' formal programmes. This group, taken by Catherine McCutcheon, has proved very popular, meeting on the third Tuesday of the month, and also the fifth Tuesday when there is one.

Gaylia moved to Christchurch early this year, and I took over her role, with the assistance of Maureen

Sullivan and John Homes. John and Désirée Patterson have been very helpful when we've sought their expertise, and of course we welcome comments and ideas from all Tuesday dancers.

This year, because of Covid-19 we had to scrap our planned programme, and stopped dancing between late February and late June.

Our 2020 tutors have been Gaye Collin (six sessions), Iain Boyd (three sessions), Rod Downey (three sessions) and Catherine McCutcheon, who has taken one 'advanced' session and all the 'general' sessions, as well as a final, combined session on 8 December.

This year we've had musicians (two each time) for three of the 'general' sessions and also on 8 December. So thanks are due to Aileen, Hilary, Mary and Lynne. And also to Xiaowen Yu, who danced with us until she moved to Dunedin, and who came to the rescue when there was a problem with sound equipment. She also taught a few dances she'd encountered in New York. We've been very lucky with our tutors and musicians, and just hope they enjoy Tuesday dancing as much as we do.



The Cranberry Tarts, aka Aileen Logie and Hilary Ferral, played for the final session (photo: John Patterson)

The charge for each session is \$5, which covers hall hire, tutors and musicians when we have them. We need to keep some funds in hand but don't want to accumulate a large surplus.

Tuesday afternoon dancing will resume on 23 February, when the advanced group will be taken by Damon Collin for the first of six sessions. The general group starts again on 16 March, taken by Catherine McCutcheon.

New people are always welcome, though it's best to check first with your club tutor if you can. As a guide,

someone attending the 'general' group would probably have been dancing at least two years and be familiar with the basic formations, as Tuesday afternoon dancing is not a 'class' as such.

The 'advanced' group is aimed at those wanting more of a challenge, maybe enjoying dances which may never appear on clubs' annual dance programmes.

If you'd like your name added to the Tuesday afternoon dancing email list, just let me know: pmreesby@gmail.com.

Our Key to Florence

From Désirée Patterson

When Gaye Collin took the advanced group on Tuesday afternoons, two of the dances she taught each session were her own. *Our Key to Florence* was on the programme of the second session, which turned out to be our last before the lockdown. At each class, Gaye got us to indicate which dance we had liked best that day, and this dance got the most ticks. So when we finally resumed dancing, this dance was on the programme of the last session she taught, but unfortunately, we didn't get to dance it again, as we ran out of time. It really is a lovely dance, as you can see on the video below, which was recorded only recently.

https://www.youtube.com/watch?v=7Z5zjY-aBkY&feature=emb_title

Gaye describes how this dance came about:

In June of 2010, Damon and I travelled to Florence for the first time. We were lucky enough to stay a whole week in an apartment which was on the third floor in the ancient part of this beautiful city.

The key that opened our front door was very large, old-fashioned and quaint. It opened not one, but three separate locks. It was an amazing unforgettable place to stay. Our bedroom had a door opening out onto the roof where we sat on several occasions to watch the locals go about their daily activities. We took a photo of the key, which reminds us both of this memorable week in a beautiful city.



As we spent a week there, we walked around the city a lot, and the shapes around me started to grow the dance. Bars 1-8 (Set and Link, flowing immediately into RHs across) remind me of the courtyard we came through each day to then mingle with the locals. Bars 9-16 (the Corner Pass and Turn formation) show more or less the oblong shape of the piazza that we walked through most days on our way out to explore this colourful place. Bars 17-24 (the modified double figure of eight) signify the unlocking of the front door to our apartment. In the last two bars, the third couple's stepping up reminds me of the last rotation of the lock and the noise it made when releasing the last cog. You had to turn the large key at least three times to unlock the apartment door.

As you can imagine, housing that very large key in my carry bag when we went out for the day was a mission. It really did open three locks on the door and so a dance was devised in remembrance of the apartment, the key and a week to remember in this beautiful city.

Gaye Collin

Ngaio Club's special nights

From Andrea Lynch

On Thursday 12 November Ngaio Club hosted a Black and White theme night. It was our first event this year, as COVID-19 restrictions had prevented us holding our Annual Dance and Midwinter Dinner Dance. Even this theme night had been shifted from its planned date. Never mind – “good things come to all those who wait” my mother tells me, and the theme night was definitely a good thing.

It was great to see all the dancers dressed in black and white and the hall was decorated with dominoes, penguins, pandas, black and white balloons, and streamers. One dancer said it was like waking up from a dream and everything was monochrome, looking out at the four sets.



Reels of four in *The White Heather Jig* (photo: John Patterson)

Melva had planned a programme of black-and-white-titled dances, with one exception involving colour mixing – *The Silver Grey*. Melva had also come up with a game for us to enjoy in the middle of the dancing, with some dancers thinking they could continue to keep a balloon in the air while dancing. Music was provided by Aileen Logie and Hilary Ferral, who were good sports in choosing spot prize dancers and joining in the games.

Then, only a few weeks later, Ngaio had its final night on 10 December. Melva had us warming up with a “HO HO HO” in the middle of the dance, and Santa-decorated head bands were awarded for the heartiest and the most elegant Santa laugh. However, performing an Allemande with extra head height proved tricky.

Melva wanted to test our coordination further, I think, as we were all issued party blowers! What followed was a variation of *Pelorus Jack*, where we had to blow our horns as we did the dolphin reels to mimic dolphin or whale spouts. This was far more challenging than you would think, but a lot of fun and very noisy.



Pelorus Jack with a noisy difference (photo: John Patterson)

Always creative, Melva had heaps of spot prizes, and once again, Aileen and Hillary, as well as providing wonderful music, were good sports and joined in the fun. The programme consisted of ten dances which were from a list of Ngaio club members' favourites. Everyone especially enjoyed the medley of Christmas carols as warm-down music. Thank you to all those who joined us for our final night, it was great fun.

Ngaio SCD Club 50th Anniversary

From Moira Scott, Ngaio Joint Secretary

We will be celebrating our 50th anniversary next year and will be marking this milestone in style. We

would like to hear from anyone who has had a connection with the Ngaio Club over the years. Our intention is to invite as many past members as we can track down, but in case we don't find folk, it would be great to be given a nudge in the direction of people who were once part of us. Our annual dance next year is on **8 May** and will thus be very special. Anyone who remembers a time with the club is asked to please contact us: NgaioSCDC@gmail.com. We look forward to your helping us celebrate this special occasion for the club.

A whirl of activity at Johnsonville club

From Kristin Downey

The last three months of 2021 started with the disappointment of cancelling our annual dance, but it's been all good news since then.

Our shared annual dance with Capital City Club was rescheduled from 22 August to 19 September because of Covid-19, then had to be cancelled when Alert Level 2 remained in force till 21 September. So near, and yet so far.

[A serendipitous night of fantastic live music](#) on 28 September really restored our spirits. Regular club musician [Aileen Logie](#) was joined by [Hilary Ferral](#) (the other half of *The Cranberry Tarts*), plus mathematician and violinist [Andre Nies](#) who happened to be in town on the night. Aileen added to the festivities by bringing along an enormous chocolate birthday cake to share.

Two weeks later, Johnsonville members turned out in force for a wonderful night's dancing at the Wellington Region [New Dancers' Celebration](#) hosted by the Waikanae Club. Fourteen of the club's more

experienced dancers did a great job of supporting our ten newer dancers there on the night. Then on the Sunday of Labour Weekend, a crowd of us enjoyed a fun and relaxing afternoon of dancing at the [Musicians Tea Dance](#).

As in past years, the club held a [Halloween/Samhain celebration](#), with [Jason Morris](#) joining Aileen and Hilary to bring us more live music. Musicians and club members alike did an amazing job of creative costuming, Rod put together a fun programme of magical dances, and Elizabeth served up a feast of Halloween-themed supper goodies.

With spring disappearing fast, we finally managed to hold our twice-postponed [Spring Fling dinner and dance](#), just squeaking into spring on November 28. Socialising over mulled wine, fine Indian food from *Tulsi* in Johnsonville, and a themed programme of easy dances kept us all very happy. And it was a pleasure to meet members' non-dancing family and friends.

The club's last event for the year will be our Tartan and Final night on 14 December, at Ngaio Town Hall.

The final piece of good news for the year is that the club has found a new permanent home. Many thanks to Johnsonville Bowling Club for welcoming us to their clubrooms this year, but we are moving to larger premises for our Monday night dancing.

From February 2021, Johnsonville Club will relocate to Khandallah Town Hall.

Reading this in hard copy? Go to <http://www.johnsonvillesc.org.nz/history/musicians/> for musical biographies, <http://www.johnsonvillesc.org.nz/news/2020-event-reviews/> for events.



Johnsonville's Halloween/Samhain celebration (photo: Loralee Hyde)



Sixteen sets of dancers enjoyed the New Dancers' Celebration (photo: Sharon Burleigh)

New Dancers' Celebration 2020

From Eileen South

Over 16 sets of dancers, including 34 new dancers, came and enjoyed a wonderful evening dancing at the New Dancers' Celebration on 10 October. I think everyone was longing to break free after a year of uncertainty and lockdowns. The theme of the evening was 'Butterflies' and the dance *Le Papillon* was on the programme. This was to celebrate our new dancers, who were recognised by wearing badges with blue butterflies, emerging on to the wider dance scene. However, many long-time dancers were also enjoying spreading their wings on emerging from lockdown and being able to dance together.



Piper Nicole Trewavas welcomed the dancers (photo: Désirée Patterson)

The dance was held in the Paraparaumu Memorial Hall and began with a warm welcome from piper Nicole Trewavas. Thanks so much Nicole.

Our MC, Romaine Butterfield, was in sparkling form and ran the evening with her usual professionalism. Each dance was walked through once to give our new dancers confidence. And they did so well.

We would like to thank Aileen Logie, Hilary Ferral and Jason Morris who provided such wonderful music all evening.

In this uncertain year because of the Covid-19 pandemic, the Waikanae Club was hesitant about

proceeding with the dance. Some of the region's clubs were suspended in Level 2, including Waikanae, and we were concerned that many of the new dancers would be very unprepared for this occasion.

However, when it was announced that Wellington would move to Alert Level 1, we decided to continue with our preparations.

And two weeks before the big event, we learnt that the College hall had a serious plumbing problem and we had to find an alternative venue. I have to say, I think we struck it lucky, as the Memorial Hall was free and it had had a bit of a facelift since we last used it. We got in just in time, as two weeks later, the hall was closed for six months for earthquake strengthening and refurbishment. With the talents of the committee and club members, the hall looked really attractive on the evening, with many butterflies, large and small, adorning the walls.

Special thanks to Damon Collin for running the preparation classes for the two weeks before the dance.



MC Romaine Butterfield and the band: Jason Morris, Aileen Logie and Hilary Ferral (photo: Loralee Hyde)

Lower Hutt Club Final Night

From James Scott

The final night of dancing for the Lower Hutt Club was Monday 16 November, with a theme of “Glitz and Glamour”. There was a great turnout of both club members and visitors from other clubs in the region, with about seven or eight sets on the floor for popular dances. A number of dancers made an effort to dress for the night’s theme, thereby making up for the loss of the annual club dance in early September.

Music was provided by the Saltire Band, consisting of Mary McDonald (fiddle) and Jason Morris (keyboard) supported by Ann Goodbehere on fiddle. A highlight of the evening was the presentation of Service Awards to Angelica Edgley and Elizabeth Ferguson. These awards are presented to club members who have contributed to the club in a variety of ways over a number of years, including, but not limited to, serving on the committee and in other roles.



Lower Hutt teacher Elizabeth Ferguson with the Saltire Band - Ann, Mary and Jason (photo: Malcolm Ferguson)

Piano playing for SCD: An introduction to band technique

Lynne Scott, RSCDS NZ Branch Music Adviser, offers:

A one-day practical course for people with piano skills who would like to explore the role of the pianist in a Scottish Country Dance band. Not just for dancers – this is also your chance to bring your friend/family member into your world!

- When: Sunday 28 February, 10am – 3pm
- Where: Lynne’s Studio, 11 Edwin Street, Belmont
- Bring: Lunch (tea/coffee provided); a digital piano/keyboard if you have one
- Cost: \$10

The course will cover:

- The role of the piano in an SCD band
- Bow-and-curtsey chords
- Vamping styles for reels, jigs and strathspeys
- The “shape” of an SCD set of tunes
- Next steps

Pianists don’t need to be top-flight soloists. This is a very different approach: most of the time we’re not playing the tune. Some music theory is useful, especially understanding major and minor chords. There will be plenty of practice time, pianos/headphones provided.

To register: email Lynne lynne@scott.gen.nz or phone 021 846596

Beginners’ Classes



Lower Hutt SCD Club

10 weeks starting Monday, February 1st, 7.30-9pm

- St David’s Church Hall Seddon St, Naenae
- Cost: \$5 a night or \$40 for the full course
- Tutor: Diane Bradshaw
- For more information contact 970 8180



Johnsonville SCD Club

Four weeks, starting Monday, February 1st, 7.30pm

- All four Mondays in February (1, 8, 15, 22)
- Khandallah Town Hall, 11 Ganges Rd, Khandallah
- \$5 / session, or \$15 for all four sessions



Tawa SCD Club

Four weeks, starting Thursday, 4 February, 7.00 pm

- All four Thursdays in February (4, 11, 18, 25)
- Redwood Hall, 83 Redwood Ave, Tawa
- \$25 for all four classes
- Contact: Désirée Ph 478 3077

Message from the Region

Clubs that wish to put their dance or event programme on the Region's website should send the information to

<http://www.wellingtonscd.org.nz/>

The Region owns a **teardrop flag** printed with the Branch website dancescottish.org.nz on a background of the RSCDS tartan. Clubs can borrow this flag for their events by contacting Duncan McDonald (through the Wellington website)



Summer Dancing 2021

Old Government Building, 55 Lambton Quay, Wellington

Tuesdays: 7.30pm – 9pm
19th and 26th Jan, 2nd and 9th Feb

On the front lawn
(Student Common room if wet – access via Stout Street)

Gold Coin Donation

Johnsonville Club is moving!

From 2021, Johnsonville will dance at:

Khandallah Town Hall

11 Ganges Road, Khandallah

Club night remains the same - Monday

www.johnsonvillesc.org.nz/about-us/night-location/



UPPER HUTT SCOTTISH COUNTRY DANCE CLUB

50th Anniversary

The Upper Hutt Club will be celebrating our 50th anniversary on **24 July 2021**.

We will be marking the occasion with a special event.

If you know of any past members, or other people who have previously been associated with the Club who would be interested in coming along, please contact:

Kath: (04) 970 5751, or

Erika: upperhutt@dancescottish.org.nz



♪ SCD's Dynamic Duo ♪

Aileen Logie – Midi'd Accordion

Hilary Ferral – Fiddle

Contact Aileen: aelogie@gmail.com

021 0206 3199



